

Artifact: art for action

by Michelle Gagnon

Art can be effectively used as a tool for social education. Artifact — an abbreviation for Artists for Action — successfully use their art for this purpose.

Artifact is ten Montréal women — painters and filmmakers — who assembled at Concordia in the Spring of 1985. The group formed through a project, initiated by Maria Gomez, to travel to Nicaragua to paint murals.

Sabrina Mathews, one of Artifact's members, explained why the group chose murals as a medium. "Their size and the fact that they are public and exterior allows them to be viewed by a large number of people." Mathews emphasized that the murals must be both relevant to the community, and a product of communal effort.

"If well done, a mural will reflect the ideals and needs of a specific community. Also, if collective work is the objective, they present a medium which lends itself to this type of work," she said.

As a result of this perspective, Artifact has introduced a strong

collaborated with workers in Nicaragua, we wanted to work with Canadian workers as well," she explained.

However, the North American situation differs substantially from that in Nicaragua. "The workers in the factory weren't politicized at all. They didn't have a union and didn't want one. They felt that any type of worker's association would be a drain on them," she said.

Regardless, the mural, like those in Nicaragua, was developed through consultation with the workers. The employees voiced a preference for realism and continuity of ideas. So in its completed form, the mural, hung between two walls in the factory's cafeteria, illustrates the daily activity of the factory.

Artifact is presently involved with the *Librairie Alternative*. Mathews said that this project opened a new dimension for the group. "It's interesting working with the members of the bookstore. They're politicized within a North American context which is very different from the politicization in Nicaragua. The politics there were more at a grassroots level, whereas here it



participatory element into its art. The subjects of the three murals painted in Nicaragua, representing images of post-revolutionary villages, were only decided after lengthy exchanges with the communities involved.

Mathews said that the murals were created "to stress the fact that it was the people of Nicaragua who made the revolution. Because of this idea, the end result was something which related to the people we were involved with."

On their return from Nicaragua, Artifact decided to stay together in order to work in Canada. Mathews explained that the group is now trying to work on several different levels. "We're trying to integrate art as a political tool in hope for change and progression in this society."

Artifact has recently completed a mural in the Liberty Yogurt factory located in Brossard. "Having

appears to be more at an intellectual level."

The final idea for the mural has not yet been decided. However, Mathews said that it will represent different historical aspects of Montréal in an "expression of the powerless of the city working together for change."

In conjunction with this mural, Artifact is trying to organise a festival which "would bring together Montréal's disparate cultural and political communities." However, the project is still tentative and its realization is contingent on support from other groups.

Mathews concluded by saying that Artifact's communal orientation was fundamental to the group's character. "Artifact is an example of how people who have an idea can accomplish their aims without necessarily having any formal organization."



Women have blazed a path of fire and tenderness that has given life and colour to this revolution
Tomás Borge

Last train at 3 o'clock

by Susannah Prince

The lyrics are simple, the images are striking and the music is passionate. This is the story of *Three O'Clock Train*, a good example of Montréal's musical talent.

Three O'Clock Train held a record launch for their new album *Muscle In* at Secrets Bar on Sunday night. The place was full, and the mood was, as one of the audience put it, "like summertime in winter."

The band opened their first set with the spirited "One of Two Fates." The dancing began immediately, but the enthusiasm remained off the stage.

Although Three O'Clock Train's music is first rate, their live performance leaves something to be desired. The band members have a static stage presence and the show is visually boring.

This flaw is a minor one however, as the band always manages to catch the spirit of their audience. Their show is gimmick-free; the passion is in the music, not the show business. In fact, the only glitzy thing about the band is Mack's gold tuxedo jacket. The rest of them live in jeans.

Three O'Clock Train recently celebrated their second birthday. Mack Mackenzie, the lead vocalist and guitarist, is the core of the group, writing the songs and music.

Stuart Mackenzie, his brother, lends an elegant touch as back-up vocalist and second guitar. Dave Hill is the bassist, and Pierre Perron completes the tight foursome as drummer.

Elliot Magerczyk, CBC Arts

broadcaster described Three O'Clock Train's music as hit material and said, "I would say that most of the material by Three O'Clock Train could be recorded by any band in the United States and given the right production would be a hit for that band."

The strength of the band's material is self evident on *Muscle In*. Everyone in the band was satisfied with the final mix and sound. The only minor criticism came from Perron, the drummer, who felt that the song "Fingers" should have been raunchier (as it is played live).

The first side is composed of several fast and danceable rock numbers, while side B tends towards slower country ballads. While the first side is very enjoyable it is the second that captivates the listener.

The themes are generally of love and sexual relationships, of the games lovers play. However, Mack Mackenzie does not work exclusively in clichés as do many

of his modern counterparts. He has a fresh way of describing age-old problems.

"Nightmares" is just about the only song on *Muscle In* that is not about love. It is a song about war and its effect on those who have lived through it.

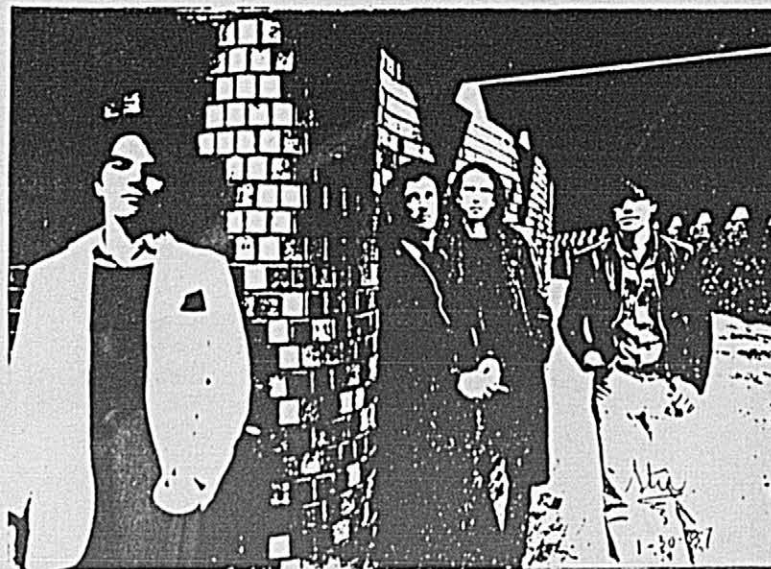
I can't keep up with nightmares, they wake me when they're over

I can't keep up with nightmares They shake me when they're gone

What do you say to boys Lets all take over women and children cleaning up the blood for us what do you say boys stop their screams ruining our sweet dreams.

As Stuart aptly puts it they are "Sad songs that make you want to drink."

Three O'Clock Train are back in the recording studio and they are putting together a video. They are also preparing for a western Canadian tour.



events

Youth For Youth Demonstration against youth homelessness, to coincide with an MCM open meeting on homelessness, at Montreal City Hall at 19h.
McGill Rowing Club's Valentine's Carnation and Brick Sale, 5-7h, 9-11h at all residences 17-19h, Union 11-14h. \$1.50/carnation or 3/5\$, \$1.50/brick.

Delivery morning Feb. 12.
Bible study, *Women as Disciples of Jesus* led by Glynis Williams at the Newman Centre, 3484 Peel. Info: 392-5890.
Graduate Students' Christian Fellowship sponsors *Eternal Life in February?*, by Chris Humphrey, 12-13h, Thomson House, 3650 McTavish.

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Official nomination forms are available at the Students' Society General Office, Rm 105, 3480 McTavish Street.

All nominations must be submitted to the Students' Society General Office in the Students' Union no later than: 16h30, Friday, February 13, 1987.

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Daring to speak out against Israel

by Ingrid Semaan
and Justin Richardson

Intimidation of Congress, breaches of security and the infiltration of U.S. government by the pro-Israel lobby were discussed by former U.S. Congressman Paul Findley last Friday at the Concordia Hall Building.

Findley, a Republican member of the House of Representatives for 22 years who sat on the House Sub Committee on the Middle East. He became concerned by the influence of the pro-Israel lobby and began to criticize U.S. aid to Israel.

He attributes his 1982 election defeat to a concerted effort by this lobby, which he says funded 90

per cent of his opponent's campaign.

He has accused the Israeli lobby of having a monopoly on opinion in both the House and Senate. Findley's book, *They dare to speak out* documents numerous cases of intimidation and censorship of those who have opposed Israeli interests in the academic as well as the political sphere.

"There is no debate about U.S. policy in the Middle East. The only question ever considered is what the state of Israel wants. The U.S. Congress and Senate are convinced that should any member question (military aid to Israel), that he or she will pay the price next election," he said.

Israel receives more military



Daily photo — John Dirlick

Findley

and economic aid from the U.S. than any other country. In 1984,

according to the U.S. Department of Commerce, when the U.S. gave out \$6.5 billion in military aid, \$1.7 billion went to Israel. In comparison, the U.S. Dept. of Commerce reported only \$728 million to all the countries of Africa combined.

Findley said the Israeli lobby has reached all levels of U.S. Government. "The state of Israel, through its friends in the U.S., is able to get any classified information — no matter how classified — any bit of technology. They get exactly what they want."

He cited one example where the U.S. sent several 90mm tanks to Israel. When the Israelis requested ammunition, Pentagon of-

ficials were unable to locate any, and told them they had none. Israeli officials replied, "Yes you do," and told them where it was and in what quantities. Said Findley, "Israeli penetration was deep enough to correct the Pentagon error."

According to Findley, the lobby has come about because, "a small group of U.S. citizens are motivated by fear. They have horrible memories of the Holocaust, and fear another wave of anti-Semitism."

"They see undivided (U.S.) support as essential for the survival of the state of Israel. Because Israel is at war with almost all its neighbours, they too feel themselves at war," said Findley.

Continued on page 6

White cane humour

by Gilbert LeGras

I met Gord Paynter on the third floor of *Woody's Pub* in the

and wrote comical short stories and plays — none of which were ever published. Then he started focusing on performing, where he



Gord Paynter

manager's small, cluttered office. A burly and up-beat man, this Branford native exuded confidence and friendly warmth as he welcomed me with a couple of one-liners.

It was about an hour before his second show during his four day stay in Montréal, away from his Toronto home base at *Yuk Yuks*. We started the interview right away, discussing his disability — he is Canada's only blind comedian.

"I always wanted to be a comedian," he explained. "When I was a kid I used to watch Red Skelton on TV, but then I lost my sight because of juvenile diabetes at 23."

He pursued a variety of jobs

got involved in theatre and video projects, doing some acting and eventually getting into stand-up comedy.

"Now I'd say blindness makes up the bulk of my show, maybe 75 or 80 per cent of my jokes." For him, stand-up comedy has been the greatest source of challenge and that's what he loves about it. "It has helped me deal with my blindness," he said.

"I've been getting a lot of attention from the media for being a blind comedian," he added. Paynter made an appearance on CTV's *Thrill of a Lifetime*, won the Vanier Award and has had several offers for media spots.

"That's a lot of pressure when so many people are aware of you.

One paper says I'm a role model. Me? A role model? I'm a goof," he said.

It is difficult to make a living from comedy alone. The travel, the hours, the hotels, living out of a suitcase, "the whole business gets to you," said Paynter.

Describing his job, he said, "I think the best comparison would be the athlete — a boxer — when he's in the ring he's got to be defending himself from the punches and he's got to send some. You must win otherwise the audience becomes bigger than you, they 'beat you up.'"

"It sounds like a vicious circle but it's the way the game's done. You have to show control, authority," he said.

With a routine that goes from joke 'A' to 'Z', "(I) must be prepared to go from 'O' to 'H', I have to go with the audience."

Developing a routine requires time and effort. "Trying new stuff is intimidating." Paynter usually "slips one in" on a Monday, Tuesday, or Wednesday night or between five "good ones."



Ab-used valentine

by The Bugle Boys

My Ab-used Valentine is the title of the visual arts exhibition being held in the VAV Gallery, 1395 Dorchester Ouest.

Stewart Fletcher and Scott Macleod, Graduate Fine Arts students at Concordia, have banded together to show their work. They depict the struggles of the gangster era combined with a wittier look at the gloomier sides of today's society.

Both Fletcher and Macleod combine materials freely, unrestrained by the conservatism of academia. They let their thoughts and beliefs flow freely into their work, transferring their message easily to the understanding viewer.

There will be a closing gathering on Friday February 6th at 20h00 with beer and jazz.

mcgillDaily

contributors

Thia Fuller
Elizabeth O'Grady
Anna Asimakopulos
Susannah Prince
Gilbert LeGras

Ingrid Semaan
Justin Richardson
The Bugle Boys
Michelle Gagnon
Tina Metaxis O Philippe

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Editorial Offices: 3480 McTavish, room B-03, Montreal, Quebec, H3A 1A9, telephone: (514) 392-8955. Business Manager: Brigitte Elie, telephone: (514) 392-8904. Advertising Managers: Caroline Elie, 3085 Sheppard, room B-17, telephone: (514) 392-8902. Clerical Staff: Pierre Tordman. Daily Typesetting - Shop Manager: Rachel Green, room B-03, telephone: (514) 392-8955. Typesetting and Assembly Staff: Robert Costant, Colin Tomkins, Eileen Lavery, Anna Asimakopulos.

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Philip Glass at Place des Arts; In from the cold of establishment disapproval

Big and bla

by Elizabeth O'Grady

It would be refreshing to review some art which tried to tell the viewer something other than 'Just use your imagination and experience as much or as little as you want.' Much of what has been done recently is too ambiguous, with any interpretation possible, subject to the viewer's imagination. This means the art says nothing definite, only suggests. The element of suggestion should not necessarily be absent, but some Montreal artists are scared to say what they think or perhaps they don't have that much to say after all.

The work of Jocelyne Alloucherie requires the viewer to use his/her imagination. However Alloucherie's work was not very evocative.

The most striking aspects of the

art were:

- 1) It's big.
- 2) It's black.

Most were built with loosely applied black, gray, and Touched of metallic some construction added more par Alloucherie obvious the qualities of the ed and this giving aspect to the work. The amount of the flat surface of the most intriguing gesting an endless panel itself. Layer created shadows in the works.

The star piece Room (1986), featuring a table juxtaposed so their function is

Primordial dance ther

by Anna Asimakopulos

"Oh my God," they cry, shout, scream and moan, clutching their faces and bending over in agony. Their cries provide the music. They clutch and grasp, only to reject each other and push one another away. In pairs, alone, all together, they weep, moan, bark up at the ceiling. Primordial scream therapy? No. Daniel Léveillé's choreography *Jericho*. This piece is his contribution to a newly formed repertory company, *Montréal Dance*.

This energetic modern dance company performed five works by local choreographers at Place des Arts on Tuesday night. The show was a far cry from the type of establishment fare normally meted out at this venue.

The eight dancers, four men and four women, did an excellent job of interpreting the five very different choreographies.

Françoise Sullivan, whose piece, *Cycle* was the first to be performed, has been actively involved with the

modern dance scene in Montréal for many years. She first became known for her involvement with *Refus Global* which appeared in 1948.

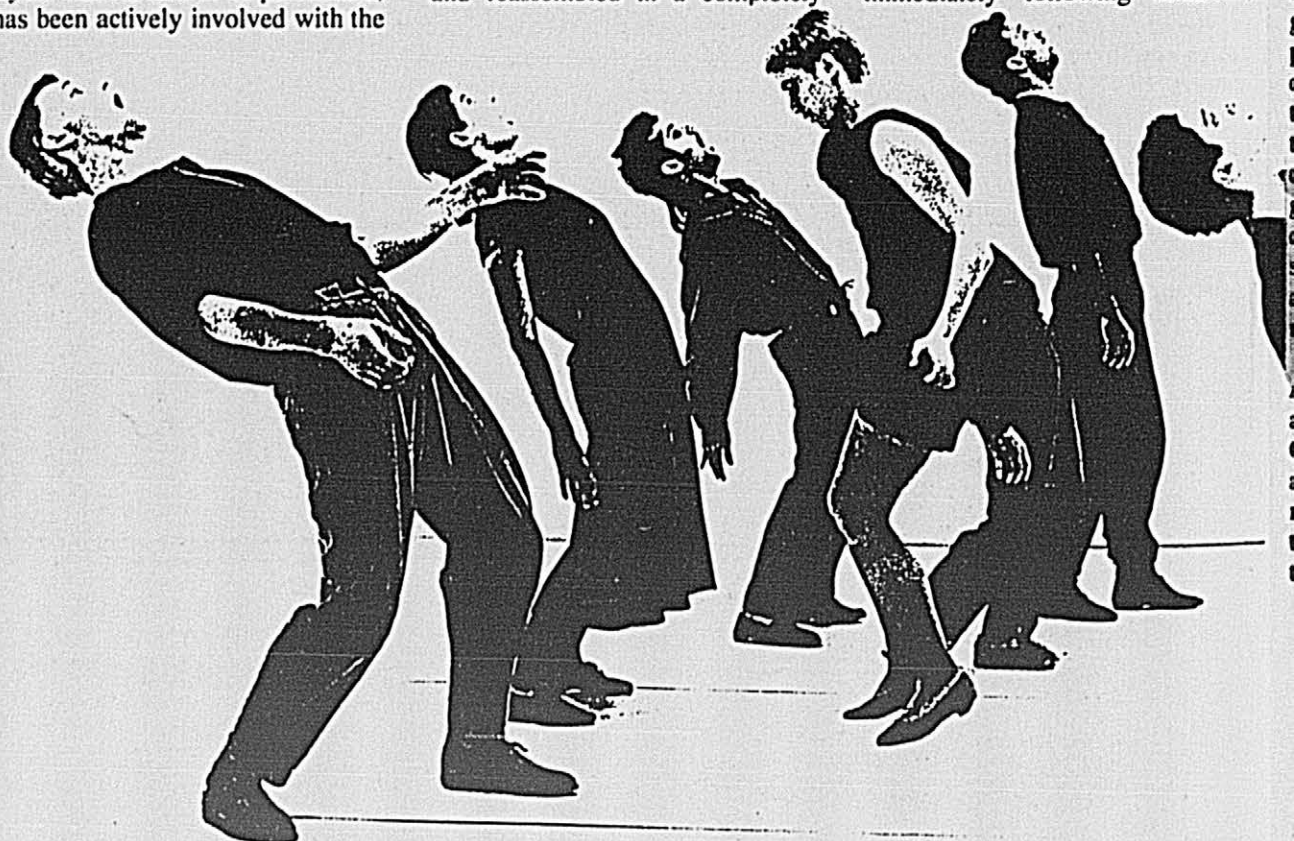
Cycle was danced to a strange juxtaposition of the music of Bessie Smith and music recorded in the mountains of Crete. The dancers began by moving slowly across the stage diagonally, Smith's voice crooning in the background. They occasionally bent down on one knee, flinging their arms slowly around in a circle. To the second Bessie Smith tune, the women danced by themselves while the men remained in a corner, their arms stretched upwards.

With the sudden switch to traditional Cretan music, the men began to perform, leaping, cavorting and shimmying for the women, at times resembling little leaping Minoan bulls. The traditional movements of a Greek folk dance were broken down into their component parts and reassembled in a completely

different manner. Sullivan did not, however, do away with the celebration of 'male strength' and macho image — one of the main features of Greek folk dances.

In Ginette Laurin's *Amanita*, four women toy with conventional movements as they dance to juke box-type Spanish music. A suggestive toss of the head aimed over the shoulder degenerated into one woman collapsing on the ground, writhing with convulsive hysterical laughter. Three of the women danced mostly together while the fourth provided the most provocative of the movements, speaking occasionally in Spanish.

While it's wonderful to see the tradition of using male dancers as little more than stage props completely discarded, it's unfortunate that the women dancers of *Montréal Dance* were not used to their full potential in this performance. This contrast was particularly evident, during *Tell*, the choreography immediately following *Amanita*,



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which was danced by the four men
of the company.

In *Tell*, when the music by Franz
Liszt began, the audience was not
greeted by a woman in a stiff, un-
comfortable tutu, held aloft by a
man, but by a man standing on a
table, a red apple nestling comfort-
ably on his head. The four men
threw themselves onto the ground,
into each others arms, at each
other, or balanced precariously on
the edge of the table.

The apple theme recurred
throughout the piece. They danced
with the apples in their mouths, or
left them balanced on one of the
corners of the table. Two of the
men ended up spraying bits of apple
at one another as they yelled and
sputtered. As one woman sitting
near me remarked, "the apple
theme probably hasn't been so im-
portant since the Garden of Eden."

The last choreography was Jean-
Pierre Perreault's *Eldorado*. It con-
sisted of constantly changing rela-
tionships between movement and
gravity. In *Eldorado*, Perrault ex-
plores equilibrium and space. The
dancers ran up gable-like struc-
tures, paused, swayed forward until
they reached critical mass, leaned
over until they were parallel to the
ground and rushed over. The
dancers moved at different paces,
singly, in twos, threes, all together,
and yet they always seemed to be
moving as individuals.

It will be interesting to see how
Montréal Dance develops. They
are planning to collaborate with
Canadian, American, European
and Japanese artists, while still
reserving a special place for Mon-
tréal choreographers by integrating
them in all dance programmes.



REGGAE

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Rampaging vibrations

by Tina Metaxis

It began four months ago when a group of musicians banded together to perform a show for reggae star Paula Clarke. They worked so well together that they formed **Reggae Rampage**.

Why the name Reggae Rampage? Leadsinger and guitarist for the band Robin Terr says "because Rampage is an outbreak of some sort and in our case it is an outburst of music, an eruption of reggae music."

Their music is dance hall style, with an emphasis on drums and bass. Some guitar mix and a little percussion combined with harmonized singing create their own original style. Some songs are performed in a slow, cool reggae style, enabling the lyrics and their message to flow clearly to the audience.

Throughout the years Terr has acquired much experience in reggae music, playing with Horizon, Israel As One, Top Ranking, Noel Stone and Trouble, Survivor and Imperial Force. He not only writes the songs for Reggae Rampage but arranges them as well.

His songs express his sentiments on various themes ranging from

spiritual enlightenment, "Jah is the Greatest of Them All", to "You Can't Hide From Jah" expressing his views on what he sees in society today, "the wickedness, the proliferation of nuclear arms, the fussin' and fightin' amongst all brothers and sisters of the world, and how we should all come together and unite."

They just played for the first time as Reggae Rampage at Club ROOTS located at 87 Ste Catherine E. The band's performance on the first of three nights fell short due to difficulties arising at the mixing board. Though the sound quality was poor, the band's enthusiasm didn't waver.

Those who came on the last night at ROOTS were well entertained. The sound was close to perfection. Terr frequently repeated "We are here to have a party, a reggae party...so let's party!" And it was indeed that, a reggae party, a rampage of music.

There is a possibility of a date at the Rising Sun and a recording session at Concordia Studio for a demo tape. If you want to feel warmer on one of these cold winter nights then Reggae Rampage is worth checking out for a cool vibration.

Higelin en attendant le dégel

par Pierre Tordjman

Piochant dans un répertoire varié, Jacques Higelin nous a secoué le *Spectrum* ces deux dernières semaines, malgré une foule lamentablement embourgeoisée. Le spectacle du pantin cynique fut pour celle-ci une sorte de leçon. Il lui a appris à faire trembler le bastringue, assez «pour faire fondre la neige», de quoi réveiller «les cons qui sont coincés dans leur casier.»

Pendant quatre heures bien remplies, nous avons eu droit à une mise-en-scène attrayante et à des improvisations du poète qui s'excitait en prenant des bains de foule. Higelin casse la glace, s'étale sur la scène, les tables et les genoux du public. C'est le clown, le marchand de romantisme pas cher. Il rue, il sue, il postillonne, se mouche (sans mouchoir), il est complètement bourré, et nous sert sa philosophie bidon, les deux bras en l'air, les jambes fléchies, l'oeil alerte, le sourcil plaintif et le sourire qui semble dire : «Laisse tomber ta vie de con, c'est pas ça la vie, la vie c'est...»

Pour Jaco, la vie c'est le rire et la sensualité, la violence et la douceur. Assis sur les genoux d'un spectateur rond comme une barrique, il divague : «Les gros sont élégants; quand ils marchent, leurs ventres se balancent de droite à gauche; on dirait qu'ils dansent. Eh bien celui-là qui peut danser dans toute cette neige qu'y a dehors, il est adroit, il est élégant, il est mince!» Puis il lui

colle un gros baveux sur le front, au type gras qui n'en peut plus de se marrer et de secouer son énorme bide.



Daily photo — Pierre Tordjman

Et le spectacle continue. Avec un trou de mémoire en plein milieu de *Champagne*, le clown se prend quand même au sérieux, mais il reste clown.

Il nous a quand même fait sa petite morale; anti-morale, anti-dope, anti-politique, anti-journalistes qui le «font chier», mais pas anti-lui, quand même! Il

est beau, il est grand, il est doux, c'est un mâle, il est «misogyne et cynique» nous dit-il. Enfin ce n'est pas tout, il précise : «Je n'suis pas d'la race des castras, je ne t'a-, tu ne m'a-, partiens pas.» (Trois tonne de TNT) Il ne représente personne, ni les jeunes, ni les hommes, ni les femmes. En tout cas il suscite un oui

unanime : «Prêts à déconner?»

Jacques Higelin, c'est un spectacle parmi d'autres; de *Monalisa Klaxon à Trois tonnes de TNT* : «Trois tonnes de TNT, sous ta chaise de poupée, si tu veux m'écraser comme une punai-aise. Plus d'endroit où s'défoncer, à part au Père Lachaise, où tu pourra t'éclater à ton ai-aise...»

events

GALOM Communication Workshop Extravaganza No. 2 of 5. Theme: Perception of Self by Others. Everyone welcome. Info: 392-8912. Union 425, 19h. Social Work Film Series *Do I Have to Kill My Child?* a drama about child abuse. 110 Wilson Hall at 13h. Open to all students and staff.

Alcoholics Anonymous every Friday at noon, 203 Powell Student Services. Hillel Students Society Thursday video, *Being There*, 3460 Stanley, 13h. Human concerned international sponsors 7 Years of Russian Occupation in Afghanistan, audiovisual and panel. All day, Union 107-108. Free refreshments.

General Meeting for English Department students. Everyone taking 3 or more credits in English Dept. is entitled to a vote. 14h. Arts 110 (Deans' Committee Rm).

Day of the Dragon Speakers Series: Luc Martineau speaks on *En Lutte/ In Struggle!*: an attempt at organizing a workers party. 20h00 at Café Commun/e, 201 Milton. Info: 842-3344.

Irish Studies Professor Georoid O'Tuathigh from University College, Galway, on *Literature and Ideology in 19th Century Ireland: the Case of Samuel Ferguson*. 20h in Arts Council Room, 160.

Library Workshops Term Paper Research. One-hour workshop on search strategy for term papers. Humanities at 13h00, Social Sciences at 15h00, at the Undergrad Reference/Info Desk.

Dancers and musicians (flute, hand drums, percussion) for Player's Theatre production of *Medea*. Phone 392-8989 or drop by Union 308.

Department meetings Arts — Arts 110. Science — Arts 150.

Ploughshares it's a meeting 19h00 in Union 410.

... Daring to speak out

Continued from page 3

"In times of war, civil liberties are the first to go. They are willing to sacrifice others' rights for the state of Israel,"

Findley said the most effective weapon of the lobby is, "the reckless charge of anti-Semitism. No one wants to be accused of being anti-Israel, because it has been equated with anti-Semitism."

Asked why more people aren't active in opposing U.S. involvement in Israel, Findley replied, "There are two reasons: ignorance — most people simply don't know what's going on — and fear — people don't want to lose jobs, they don't want to be labelled anti-Semitic."

"My goal is to open dialogue," he said. "This book has potential to do more good than all my 22 years in Congress."

Members of the audience questioned whether Findley did not see the strength of the pro-Israel lobby as due to it coinciding with domestic U.S. interventionist interests. But Findley simply attributed it to a high level of organization and motivation, and encouraged the Arab community to do the same.

Findley's visit was sponsored by a coalition of Arab community groups. His book, *They dare to speak out*, is available at Liberation Books at Centre Canadien du Diffusion du Livre, and through the *Arab World Review*.



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Ads may be placed through the Daily, Room B-03, Student Union Building, 9 a.m. to 3 p.m. Deadline is 2:00 p.m., two weekdays prior to publication. McGill students: \$2.50 per day; for 3 consecutive days, \$2.00 per day; more than 3 days \$1.75 per day. McGill faculty and staff: \$3.50 per day. All others: \$4.00 per day. *Exact change only, please.* The Daily assumes no financial responsibility for errors, or damage due to errors. Ad will re-appear free of charge upon request if information is incorrect due to our error. The Daily reserves the right not to print a classified ad.

341 — APTS., ROOMS, HOUSING

Rooms for rent — ideal for male students. Right on campus. \$185/month. All included. No pets. On Peel St. Phone 288-6717.

3½ apartment for rent, \$300 monthly. 2 bedrooms, electric heating, unfurnished renovated building at St-Dominique and Roy Sts. For information: 842-1040, 842-6741.

Sublet on Ridgewood — starting Feb. Large 5½, 2 bedrooms, 2 full bathrooms, indoor parking incl. \$647.50. Perfect for sharing. Call Mia 738-4257.

Roommate wanted — own room in 4½. Spacious, sunny apt. 3 min. to McGill — Durocher and Sherbrooke. \$275 / month neg. Phone 281-3082 or 845-1759 after 6 pm.

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350 — JOBS

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Dentist needed to work full-time, in modern Dental Clinic, in high volume area. Interested parties please call (514) 270-1326 and speak with Tula.

Person wanted with B.Ed. Early Childhood. Part or full-time, for daycare. Will accommodate your schedule. Tell your friends. Métro Sauvé 384-8111.

Wanted: part-time help for light housework. Woman preferred. \$6.00 / hour. Call 287-9410 and leave message.

Camp Maromac, a children's resident summer camp, requires staff for the following positions from June 27 to August 11, 1987. Counsellors. Instructors for: swimming, sailing, sailboarding, canoeing, waterskiing, tennis, land sports, gymnastics, computers, music, arts & crafts, registered nurses, nurses' aides, secretaries, waitresses, assistant cooks, potwashers. Excellent salary and working conditions. Call between 9 am & 5 pm, Monday to Friday, 933-4836.

352 — HELP WANTED

Cashiers needed. Harvest Natural Foods. 1695 de Maisonneuve W. No experience necessary - just common sense and a friendly attitude. Ask to see Mr. Yoo.

Wanted: females not taking oral contraceptives and their natural or adoptive mothers for study on menstrual experience. Involves filling out five brief anonymous question-

naires. Pays \$5. Mothers and daughters need not both live in Montreal. Call 286-9325.

Mirabel racquet club: part-time receptionist wanted. Bilingual. Experience an asset. West Island resident preferred. Excellent working conditions and flexible hours. Call 697-5610, for interview.

Prominent photographer requires assistant for weekend weddings. Preferably with interest in photography. Impeccable grooming. Must enjoy working in party atmosphere. Call Wexler, 489-3894, for interview.

354 — TYPING SERVICES

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Typing Services: English — term papers, resums and essays. \$1.00 / page double spaced. Rachel 933-0078. Days and evenings. Near McGill.

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Anglican Chaplaincy: Student Eucharist every Monday 12 noon followed by Chaplain's gourmet lunch at Newman Centre, 3484 Peel. For information about this, Bible studies and spiritual direction call Fr. Dennis Drainville 392-5890 or 879-1996.

Come worship at St-Martha's-in-the-Basement, 3521 University, Sundays at 10:30 am. Brunch follows. For more information call Rev. Chris Ferguson, Presbyterian / United Church chaplain on campus: 392-5890.

Adventure: If a bus tour to see Englebert Humperdink in Boise, Idaho is not your idea of adventure travel... give us a call! Trekking trips to Nepal, India and Thailand! Canadian Himalayan Expeditions, (416) 535-1447.

IBM, and other brand name typewriters, rent (\$30+ / month), repair (\$20+), sale (\$170+). For more info: Dan 767-1948.

361 — ARTICLES FOR SALE

For sale: Sharp EL-5103S scientific calculator — dot matrix display, holds 64 characters, great for stats. Price \$60, normally \$85 - phone 931-2037.

For sale: Sears 3-cushion sofa bed. Excellent condition. Asking \$350. 932-6561 eves.

Nearly new sporty black and white rabbit fur coat, three quarters length. Light, warm, size 8. \$125. Phone 486-9107.

Electric stove: good condition, \$100 (o.b.o.) Call 526-8752 evenings, Brendan or Colin.

For sale: Les Paul copy - gold, good condition, w/case, \$125 negotiable. Canon Aqua Snappy - brand new, underwater, or all purpose 35 mm camera, w / flash & completely equipped, \$185 firm. Call 527-3890.

Bargains: IBM electric typewriter, men's size 11 ski boots, heater, double-sized futon, king-size waterbed, sofa, "Star Gemini" printer, floppy disk drive. Phone 989-1215.

363 — TO GIVE AWAY

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367 — CARS FOR SALE

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370 — RIDES

Ride wanted to New York City, Connecticut or any points South. Willing to share driving, expenses, witty repartee, picnic baskets. Any weekend warrants serious consideration, how about this one? 392-8959 daytimes (before 16h00) M-F.

Québec City Party Bus: Saturday Feb 14. Departure 11:30 am, Return 2:00 am. Carnival Includes: parade, fire-works, ice sculptures and le Bonhomme. \$19.95 at Sadie's & residence dépanneur.

372 — LOST & FOUND

Lost — tan wallet with sentimental value. Keep the cash. Reward offered. Call Debbie at 481-7494.

Lost — pair of glasses. Black frame with "carbo-x" inscribed on the inside. My name was on the soft case. Please call B. Truong, 524-7783 in the PM. Reward.

Found — a pair of gloves, in the Alley. Denis - 387-3196.

Lost — dark brown fur head-band. Extremely high sentimental value! Possible in Arts Bldg. women's washroom. If found please call Erika at 744-1304 or 744-0479. Reward.

374 — PERSONAL

Obsessed with food and weight? "Compulsive Eating and Body Image" 8 series of workshops for females, beginning Feb 10, 2-3:30, Counselling Service, Powell Bldg #301, 392-5119.

To whoever took my shawl from the second floor of MacLennan Feb. 2, please return to MacLennan lost & found, it's of great sentimental value.

383 — LESSONS OFFERED

Theatre of the oppressed — intensive introduction for women only, 30 hrs. Taught by Lib Spry, evenings & weekends. Info: Elise, 272-5780 or Alisa, 849-7167.

Tai-Chi, yoga, karate, kendo, self-defense, gymnastics, dancercise, fitness, shape'n'tone - student discounts. Métro Vendôme. Shidokan International 486-1818.

LSAT / GMAT Prep courses for Mar. 21 GMAT classes - Mar. 6, 7, 8; Jun. LSAT classes - May 28, 30, 31 (in Ottawa). (416) 923-PRP, 1-800-387-1262. We offer courses in Toronto, Ottawa and Montréal. *A full day session.

385 — NOTICES

Concordia film student needs actresses. Call Joe at 931-3199, mornings or 10-11 pm.

Theatre of the oppressed - one-day workshops for artists, performers, writers, Feb 21. For lesbians, Feb 22. Taught by Lib Spry. Info: Elise, 272-5780 or Alisa 849-7167.

387 — VOLUNTEERS

Subjects needed for alcohol research, get paid \$25, must be healthy male undergraduate social drinkers 18-30 yrs. Call 392-4912 anytime.

392 — PARKING SPACES

We need some space! If you've got band rehearsal space we would like to hear from you. Simon: 281-6453 or Greg: 286-0072.

L'INRS? ... cela va de soi pour des études de 2^e et 3^e cycles!

L'Institut national de la recherche scientifique regroupe sept centres consacrés au développement de la recherche de pointe et de la haute technologie en regard des thèmes suivants: eau, énergie, géoressources, océanologie, santé, télécommunications et urbanisation.

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De plus, les étudiants ont accès à de nombreuses ressources: appareils et laboratoires à la fine pointe des développements, réseau informatique diversifié d'envergure, services de documentation spécialisés. Ils peuvent également bénéficier d'un programme d'aide financière avancée.

Pour plus de renseignements sur les différents centres et leurs programmes d'études: Le Registraire de l'INRS
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Demande d'admission pour la session d'automne:
31 mars 1987



Université du Québec
Institut national de la recherche scientifique

STUDENTS' SOCIETY OF MCGILL UNIVERSITY
CFRM - RADIO MCGILL
BOARD OF DIRECTORS ELECTIONS

Nominations are being sought for three (3) students-at-large to sit on the CFRM - Radio McGill Board of Directors. All McGill students are eligible to sit on the board.

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- 3) Shall provide general direction with regard to the programming and daily operations of the Corporation.
- 4) Approve the annual budget of the Corporation.

Nomination forms may be picked up from Students' Society, Room 105, Union Building. Completed nominations must contain 25 signatures from students. Nominations close February 6 at 16h30.

Andrew Dinmore
Chief Returning Officer

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SNOW BOUND

For more information, see the
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TODAY FEB 5

- NOON Student Variety Show In Gert's
- Broomball Game
 - Snowgolf Competition
 - Tug-of-war
 - Snow-sculpting Contest . . All on Lower Campus
- 1 pm Magician Mehdi Talbi In The Alley - FREE
- 5 pm Ski Night
- For more information see the Carnival booth in the Union Building
 - Tickets on sale at Sadie's
- 8 pm Detour (an Inter-Residence Council sponsored event In the Ballroom)

FRIDAY FEB 6

- 8 am Ski Day
- For more information see the Carnival booth in the Union Building
 - Tickets on sale at Sadie's
- NOON Movie Fest In Gert's - FREE
- Announcement of Tournament Winners
 - Broomball Finals
 - Snow-sculpting Contest . . . On Lower Campus
- 8 pm Suitcase Party
- bring your packed suitcase and win a trip!
 - Tickets: General Public \$5.00 . In the Ballroom
 - McGill Students \$3.00
 - Tickets available at Sadie's or at the door

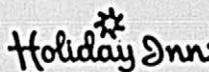
SATURDAY FEB 7

- 6 pm Spaghetti Dinner
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- 9 pm "TCHUKON" live in the Ballroom
- Tickets: General Public \$6.00
 - McGill Students \$4.00

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LA CITADELLE



STUDENTS' SOCIETY ELECTIONS TO BE HELD MARCH 10, 11, & 12, 1987

NOMINATIONS ARE HEARBY CALLED FOR THE FOLLOWING POSITIONS

STUDENTS' SOCIETY EXECUTIVE
PRESIDENT
VICE-PRESIDENT, Internal Affairs
VICE-PRESIDENT, External Affairs

BOARD OF GOVERNORS
ONE UNDERGRADUATE REPRESENTATIVE
(incl. Law, Medicine, and Dentistry)

SENATE

ARTS (incl. Social Work)
DENTISTRY
EDUCATION
ENGINEERING (incl. Architecture)
LAW

2 representatives
1 representative
1 representative
1 representative
1 representative

MANAGEMENT

MEDICINE (incl. Nursing and P&OT)
MUSIC
RELIGIOUS STUDIES
SCIENCE

1 representative
1 representative
1 representative
1 representative
2 representatives

DEADLINE: FRIDAY, FEBRUARY 6, 1987, AT 16h30

• CANDIDATES MAY RUN FOR ONE POSITION IN EACH OF THREE CATEGORIES PROVIDED SEPARATE NOMINATION PAPERS HAVE BEEN HANDED IN FOR EACH POSITION. A PEN SKETCH OF 100 WORDS OR LESS AND A PHOTO OF THE NOMINEE MUST BE HANDED IN WITH THE NOMINATION.

ALL NOMINATIONS MUST BE SUBMITTED TO THE STUDENTS' SOCIETY GENERAL OFFICE IN THE STUDENTS' UNION NO LATER THAN;
16h30 FRIDAY, 6 FEBRUARY
c/o LESLIE COPELAND, Secretary

N.B. Students in Continuing Education are NOT members of the Students' Society.

OFFICIAL NOMINATION FORMS ARE AVAILABLE AT THE STUDENTS' SOCIETY GENERAL OFFICE, ROOM 105, 3480 McTAVISH STREET. ALL NOMINATION FORMS MUST HAVE THE CANDIDATE'S SIGNATURE TOGETHER WITH HER / HIS YEAR AND FACULTY, ADDRESS AND TELEPHONE NUMBER.

Andrew Dinmore
Chief Returning Officer

ALL CANDIDATES AND POTENTIAL CANDIDATES are advised and invited to meet with election officials at one of the following times, for the purpose of familiarization with campaign regulations:

THURSDAY, FEBRUARY 12, AT 5:00 PM, ROOM 410 UNION BUILDING
or FRIDAY, FEBRUARY 13 at 3:00 PM, ROOM 310 UNION BUILDING

MONEY: WORK AS A DISTRICT RETURNING OFFICER DURING STUDENTS' SOCIETY ELECTIONS, MARCH 10-12.

If interested and eligible to work in Canada, fill in an application form at Students' Society General Office, by Feb. 27, 1987